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### The Journey to The Lost Horizon

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*Syracuse University*

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“The Journey to The Lost Horizon”  
By Claire Dunderman

A Capstone Project Submitted in Partial Fulfillment of the  
Requirements of the Renée Crown University Honors Program at  
Syracuse University

Candidate for Bachelor of Science  
in the S.I. Newhouse School of Public Communications  
and Renée Crown University Honors  
May 2015

Honors Capstone Project in Television-Radio-Film

Capstone Project Advisor: \_\_\_\_\_

Capstone Project Reader: \_\_\_\_\_

Honors Director: \_\_\_\_\_  
Stephen Kuusisto, Director

Date: 5/5/2015

## Abstract

The Capstone project that I completed for the Renee Crown Honors Program was a short film documentary about the local music venue called the Lost Horizon. The work was to bring light to the local music scene and the dedication that the rising musicians had to go through while working in a venue like the Lost Horizon. The project was shot on a variety of cameras, including the Sony NX5 and various DSLRs. A green screen studio space was used for the interviews. Three different concerts were filmed, which were used as the B-roll in the film. Archival photos from Mike Donohue were provided. It took a long time to find the right venue and the right story. When it became a story about the Lost Horizon, I was more than grateful to showcase a venue that was so prominent with local acts.

## Executive Summary

### The Lost Horizon: Documentary Short Film

Projects never end up the way that you initially think that they are going to start. When I first decided that I was going to focus on music as part of my Capstone, I initially thought that I was going to be able to do a documentary piece on different record stores across the globe. Then, when I came back from being abroad for so long, I realized that things had changed. I had tried, certainly, but it didn't work out along the way.

However, after a series of brainstorm sessions, meetings, and a heavy process of elimination, the capstone project has finally taken shape. Along with my project partner Crystal Williams, I have put together a documentary on the local rock venue in Syracuse that is named the Lost Horizon.

This particular venue helped worldwide sensations such as Bon Jovi and Guns and Roses get off of the ground when they were first starting the touring circuit. It also was a great place for local musicians to find their footing when they were first starting as well.

This past year, we have been cultivating a relationship with those involved with the music scene and have been able to film shows and interviews with those involved with the venue.

The project, while its roots are in the span of audio, has branched out into a multimedia project with hopes of being online and being featured by Channel 9 or a network of similar caliber. The inspiration from the project, despite the fact that I have wanted to do something like this since sophomore year, most recently came from a series of interviews that I conducted with the local eatery and venue named Funk N' Waffles. I interviewed the owner, the musicians that played there and the comedians that performed there. I was able to get some sounds of the performances and the sets as well. It was invigorating being able to talk to people about their

passions and how, in a local setting, they were able to explore their artistic talents. In Syracuse, despite its size, it seems to be hard sometimes to find the places that have outlets for creativity. Funk N' Waffles demonstrated that there were places out there that did exist for people that wanted to express themselves.

This is what I wanted to get out of my experience with the Lost Horizon. I first went to the venue last semester and got some video footage of the band Cloud Nothings.

The venue itself reminded me of different places that I had been to in more of the local neighborhoods in Chicago. It was small, and had pictures and flyers put up across the wall. It had a dark, sort of musty feeling to it, but it was also simple.

This place was all about the music. The stage itself was small, but there was a pit right in front that was perfect for getting an intimate setting. The railing behind the pit separated the hardcore mosh pit crew with those who were fine enough with standing back and enjoying the show.

This place, out of the variety of places that I had been to for UpstateShows.com, seemed the most close-up and personal. Crystal and I decided to narrow in our idea from profiles on places around the community to focus on the Lost Horizon itself. The result has been an incredible number of people from the community who are willing to give their time and their effort to talk to us and let us film them and ask them questions.

The first thing that we did while we were creating our outline was that we gathered a list of sources and people that we could look to for information and archival footage. Some people were more responsive than others, but we quickly found out who among our contacts was going to be consistent with our forms of communication.

After that, when we had our list, we organized the people that we had gotten contact with into different categories based on how easy it was going to be able to get a hold of them and what exactly they would be featured as in our project.

Once the organization process was set, we worked on contacting people and setting up meetings with them. At this point, this was largely a means to figure out what exactly the history and significance of the Lost Horizon was to people and to the community. Also, we wanted to figure out what each person's connection was to the venue itself as well.

After doing a series of meetings, we started to schedule filming. One part of filming was getting footage of the concerts.

In addition to showing the history of the Lost Horizon, we wanted to show how it has an impact on the community as a current space for musicians as well. We have filmed a variety of bands, nationally touring and local, and have been in contact with them as far as which footage and audio to use from each show.

For this filming, we used a variety of cameras, such as the Sony NX5, Canon and Nikon DSLRS. The audio we used was recorded from the Lost's soundboard.

We also got footage of the venue when it is empty and exterior shots of the venue as well. This we used as B-roll to include in our film and to set up establishing shots of the venue as well.

Another part of filming was conducting the interviews. The interviews took place in Newhouse's Studio E. Studio E has a green screen which was used to have a black backdrop behind the interview subjects.

There was one interviewee, however, that we considered our centerpiece of the project, but unfortunately, because of technological issues, we could not include him in the final cut. Scott Dixon, manager of the Lost Horizon, manages the venue, works with bands and booking

agents and also has a show on 95x that he is able to promote the Lost Horizon with during shows. We are in contact with him to film him again for a later date, as he is such an important element to the Lost Horizon story.

The next step that we delved into was the editing and archival phase. For the archival gathering, we reached out to as many sources as we possibly could. We have contacted people from the CNY archives, former photographers from Channel 9, 95x and Syracuse.com.

The editing process was no small feat, but it was more than doable. We had our footage and photographs backed up. We used editing software such as Adobe Premiere so that we had flexibility as to where both of us will be able to edit our respective parts of the project.

This project is important to the community because it highlights a rare element to the Syracuse arts scene: local talent. So many different venues are mainly national acts, and for there to be the Lost Horizon, local talent is able to still have a voice. Many people in the community that have helped us out so far are excited and interested to see what we end up doing with our footage. They want their stories to be told because there is not a central place for the Lost Horizon's story so far. With this project, we hope to achieve that very goal of providing a place to tell history.

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## Reflective Essay

### The Journey to the Lost Horizon

The year I left marching band was the year that I learned how to find music.

Not to say that I never loved music, but it was more that I had grown to take it for granted. Music in marching band was more of a task than it was a musical achievement. Because of this, this meant that everyone in band knew how to read music, play their part, and learn their duties. Being in band wasn't really about emotional, musical, live performance in and of itself, although I always had instructors that cared. It was about getting a job done and sounding good. There was also an oppressive stigma associated with being in the school marching band, the old, classic idea that band kids were outcasts and misfits. I always acted as if I couldn't have cared less. But I did – being part of music shouldn't have to feel oppressive.

The year that I left the marching band was the year I spent abroad. I was trying to find my footing and my place, both in the world and in music, because this was new. I didn't have people telling me what to do or where to go or what measure to come in on. I realized that music wasn't just going to come to me – I had to find it to keep it vibrantly in my life. It was about cherishing music for what it is – music.

The year that I left marching band was also the year that I found my idea for my Capstone project – a short film music documentary. I had taken a class with Professor Richard Breyer at the Newhouse School, in which we had to do a documentary on a student from Fowler High School. My project partner, Andrew Muckell, and I did a short on a student named Deemah Abdulwahed, and I realized that this is what I wanted to do – I wanted to give people truth in a story.

Deemah was an incredible individual who had moved to several different countries and still had the audacity to pursue her dreams of being a doctor despite the difficulties that Fowler High School students faced. By combining this passion for stories from the area with filmmaking, I set out to find the perfect place to focus on. This proved to be harder than I expected, so that it took me two years to find and produce the film that I wanted to create. It has morphed and molded into different ideas, clips, audio pieces, research, failed interviews, successful interviews, and more concerts than I can count. Initially, I just wanted to highlight a place that had music. What I eventually learned, however, was that I wanted to showcase a place that championed original, local music for the sake of music.

Along the way, I found places that embody the freedom that music deserves. These all led me to the place – The Lost Horizon – that embodied this can-do spirit.

### *The Sound Garden – Syracuse, New York*

The story starts in Syracuse at the end of my sophomore year. I was introduced to the Sound Garden and I was blown away – here was a place that I had always dreamed of, wondered if places like this existed. And here it was, here in Syracuse.

When you walk into the Sound Garden, you don't quite get the scope of the entirety of the place. At first, it's just a room with knick-knacks to the side and a small bookshelf. Then you look to your left and there's a palace of music that has yet to be explored. Rows of vinyl and CDs stretch to the back, old and new.

For someone who has always loved music but hadn't explored it, it was exhilarating to finally see fellow music geeks perusing the one-dollar bin and going, "Hey, I don't have this Bob Seger record."

The Sound Garden also hosts local shows, enabling bands to get their start playing the small gigs that every band starts with.

It's places like the Sound Garden, however, that can be the most in danger. Unlike stores in famous large cities that have a big name (although, even places like Bleecker Street Records aren't safe), locally owned record stores like the Sound Garden are at risk of losing their place within the community. At the end of my sophomore year, I saw this when the city tried to force the Sound Garden to observe its second-hand shop laws. If the record store had done this, they would not have been able to sell the stock of used DVDs and CDs they owned. The business would have gone under...

... Except for the music fans.

People rallied for the store to stay afloat and for the city to not apply such stringent laws. There were picket signs and interviews and massive local support through photos and posts on social media.

When I returned to Syracuse for my senior year, I felt nostalgic and relieved to set foot in the store that started it all ... and that was still there, saved by a band of music lovers.

Despite not having the time to personally cover the story for the Capstone, it was this story that inspired me.

### *Rock and Soul DJ Equipment & Records – New York, New York*

My first foray into making the documentary a reality didn't really come until I lived in New York during the summer of 2013, before I went abroad to London. I had sent the Sound Garden a message to see if they would talk to me about the influence they had on the community

when the protests were in full force. Due to timing, things did not work in my favor, but I was able to contact someone at Rock and Soul DJ Equipment & Records while I was in New York.

When I went and talked to the owner and the employees at Rock and Soul, they lamented about the state of music in our day and age. They wished for the days that people like Jimi Hendrix would walk in and play a spontaneous few songs, because that was the culture of those days – music being everywhere. They brooded over the countless electronica equipment items that were overtaking analog devices, and over how iPods were killing live performances.

Also, when I asked to film, they told me that there were licensing issues with filming in the store. Also, I was ill equipped, as I had no means to filming equipment. I was less prepared than I anticipated, especially since I was focused mostly on working on my internship.

I normally am not judgmental of how you listen to music, but as I walked through the store and noticed how little vinyl there was and how many deejay boards there were, I could see the loss that they had faced was real.

### *Rough Trade East – London, United Kingdom*

If Rock and Soul DJ exemplifies the passage of time in a negative way, Rough Trade – the London record label and record store chain – demonstrates the molding of time into something that works for our day and age.

While I was abroad in London, I searched for a place to continue my quest of documenting new music. I attempted to contact the people at Rough Trade, but like with Rock and Soul, there were licensing issues that I didn't have any personal power to overcome. Despite that, though, I learned about another element of the underground and indie local music scene, specifically in the British environment.

While the Rough Trade record label is not new (it started in 1976), the idea of the Rough Trade record store boutique fits an emerging trend. Largely, this record store/ book store/ café/ performing stage conglomeration is due to the influx of young, hip wealthy professionals into cities such as London. This is also reflected in places like Bushwick in Brooklyn and Wicker Park or Lakeview in Chicago.

Also, places like Rough Trade are making use of a small, yet efficient, venue space within the record store. In a way, these stores have been able to change their form. It isn't just a space for buying music, but also a multimedia conglomerate of then and now. On one shelf are mix-tapes from the 1970's, while on the next shelf are pamphlets of the latest 'zine by local artists.

This is also to be said about the musicians that the store books, as well, for their live events. A lot of up and coming or recently notable acts play at the venue, ranging from small bands to bands that may later go on to play at festivals in the summer, such as CHVRCHES. It's a launch off of the lowest landing pad to the next step up, so to speak.

Rough Trade has recently expanded their record store presence to Brooklyn in the US, fittingly enough. The same presence that it has in London is seen in New York – a mixture of old and new, but with a flair for the young and upcoming, in terms of both customers and content.

#### *Amoeba Music – Los Angeles, California*

If only the employees of Rock and Soul were aware of the breadth and expanse of Amoeba Music. Amoeba is like Rough Trade, in that it had been a staple of the music community in L.A. for a good while and that it included elements of all media and not just music. It was ... just ... humungous.

As the biggest independent record store in the country and the center of vinyl movement events such as Record Store Day, the day in which artists release special tracks and albums through vinyl purchases and promote local record stores, Amoeba has made an important contribution to the community in LA. It also helps to propagate the idea that the music business and musicians can benefit from what they do, and it has a performing space through which local DJs and nationally touring acts circulate, very similar to Rough Trade.

I was able to get firsthand experience seeing how Amoeba benefited the music community by writing an article on the acoustic Silversun Pickups concert for the online magazine *Amplified*. Again, I ran into production snags as I reached out for permission to film shows inside the venue. Regardless, I pressed on, expecting to be met with resistance this time around. And, again, they had no problems with me writing about the show. Like Rock and Soul, there were licensing issues with filming the space.

It was at this show where I started to doubt the cynical nostalgia of those at Rock and Soul. Here were people lined around the block to see a band that had hardly played at any festivals or big arenas. Here were people dedicated to supporting the Silversun Pickups, which, while they are a nationally touring and critically acclaimed band, are still a local band in the Hollywood concertgoer's mind. The store was completely packed, and just for two people playing their hits on the guitar.

Another awe-inspiring display of local musical support that I witnessed was when I had the amazing opportunity to go to Record Store Day at Amoeba. Amoeba, in 2014, was also the place where they officially announced the Record Store Day press release. When the day finally came, it was a three hour-long line around the store for exclusive Record Store Day merchandise. Local artists had booths set up all over the store: printmaking, t-shirt designs and the like. It was

a powerful display of attentiveness to the arts and to local talent, and it showed me how music places, even in big cities, can have such an artistic effect on the community.

*Reckless Records – Chicago, Illinois*

Every city, however, is different from the next. After a year of traveling, I returned home to my hometown in Chicago. With that, I realized that my particular city had a huge influence on the way in which music was being distributed and played, within the local scene and also in regard to touring acts.

Chicago is home to the blues. This was something I always knew growing up. What I didn't realize until leaving, however, was how vibrant of a city it was for music. There are venues for live music for each of the different neighborhoods in Chicago, almost as if the venues themselves help define the area. If you're in the financial district, you'll find the House of Blues, which is a commercialized space, both in music and in the businesses and office buildings that surround it. If you go to somewhere like Subterranean, where you can be about six inches away from the stage where the band is playing, you know that you're in the hipster Northern area of Chicago, such as Lakeview or Wicker Park.

Festivals also define the city, certainly in the summertime. With Lollapalooza starting to have Chicago as its mainstay, the city is flooded with musicians and music-goers alike every August. This does not, however, necessarily fully benefit the full community. It fulfills the wealthy community.

My own personal bias aside, since I always had such a warm and welcome experience at Lollapalooza, the festival has changed over the course of the ten years that it has been held in Chicago. Initially a haven for alternative music and passionate music fans, it has turned into a

gentrified experience, very similar to the problematic trends the city is currently facing, favoring the rich and privileged. The way in which that the city is trying to combat this is through alternative and up-and-coming festivals and places that support local and smaller groups. An example of this is the Pitchfork Festival, which features some notable acts such as Beck but also lesser groups such as tUne-YaRds.

Another example of this rebellion against the mainstream is through the record stores around the city, such as Reckless Records. While the record stores don't have space for performances, they have stacks of flyers of bands circling through the different neighborhoods. Within the racks of CDs and albums, there are stickers identifying bands as local, to signify the wealth of music that Chicago has to offer, and testifying that, despite the conglomerate music influx due to Lollapalooza, local music will still have a voice in the city.

#### *The Westcott Theater – Syracuse, New York*

Once I returned to Syracuse, I was dedicated to finding a space I could use to exemplify the ways in which a local music community shines. The first venue that I tried was the Westcott Theater, a venue on Westcott Street that has local and national acts play. While a videography internship with UpstateShows.com helped me with cataloguing music and film footage at the Westcott and the Lost Horizon, it also provided me with the information that I needed to know to realize that the Westcott was not quite what I was looking for in a venue film.

I had been going to the Westcott ever since I first came to Syracuse, and I started working in conjunction with the Westcott Theater when I joined the *Daily Orange* as a feature writer. I would interview bands and cover concerts at the venue for the newspaper, which first gave me the skills to interview those involved with the music community.



By the time I was working for UpstateShows, I was starting to learn how to effectively edit and film concert sets. I learned about how to properly ask bands and venues about copyright and the use of content and material. I also learned how to be able to take captivating shots of the crowd as they watched the music in awe.

The Westcott Theater also symbolizes the slow, but sure, increase of a musical and artistic presence in Syracuse. Since it has been going through its refurbishing in the past few years, the Westcott Theater has become a place for events not just music-related but also culturally related as well, such as partnering up with the recent WhoClass led by Anthony Rotolo at the Newhouse School. The theater also offers its venue space to events such as the Westcott Street Cultural Fair. It was this sense of dedication that made me passionate to delve into other locally minded venues.

The footage that I got when I was at the Westcott Theater helped me develop my skills by the time I filmed my first show at the Lost Horizon, which was October of 2014. Tyvvek and Cloud Nothings played, and it was there that I found a place where I could finalize my Capstone project.

### *The Lost Horizon – Syracuse, New York*

Finally, I found it. I found a place that cherishes music and bootstrap-pulling musicians who trek across the country in vans—the Lost Horizon. I could finally successfully create a piece along with my Advanced Audio partner, Crystal Williams. The Lost Horizon allowed us into its sphere.

When I first went into the Lost Horizon, I noticed immediately that it was like all of the different clubs and stores and venues that I had gone into in my travels in that the music was the

main part of the venue, both in how the bands sounded and in how the actual building was laid out.

To start with, the venue is located next to a strip club called Paradise Found, and most concertgoers have to park in front of the Laundromat past the strip club. Once you are inside, the room comes into being, dark, acoustically rich, and, most of all, packed with the local scene. There were people in punk shirts and Syracuse University hoodies as they milled around the bar, picking between Pabst Blue Ribbon and Sam Adams. 95x and LOCALS ONLY signs hung in front of the stage, with tattered papers taped up above the stage that exclaimed “NO STAGE DIVING.” Pictures lined the walls behind the merchandise table. Once I got closer to the stage, I noticed that there were stairs down to the pit, which was the area right in front of the stage. Later that evening, I would come to find why exactly that was. On either side of the stage were platforms for the crew to move equipment and instruments.

As I set up my camera and scoped out the scene, I noticed that people were merely trickling in. Over the course of the evening, however, I saw the nearly empty club turn into a mosh pit, crazed, fanatic punk scene. It was a view into the release of expression of scrappy, fantastic punk music.

When I did the Cloud Nothings show, I knew that this was the place that I had been looking for: it was a place of character, of history. I was going off of a gut feeling, and I didn't even realize the scope of what the Lost Horizon actually was at the time.

I decided to bring my Capstone idea and what I had been working on to my fellow Advanced Audio and former Sound for Picture partner, Television-Radio-Film graduate Crystal Williams. She had also wanted to focus on a local musical community in Syracuse, so we decided to team up for the duration of the Advanced Audio class in Newhouse.

Over the months of January and February, we focused heavily on pre-production. We started out brainstorming different ways to fit the scope of the Syracuse music scene into our project. We initially devised an idea for a site that would have short profiles of several different groups around the Syracuse area. We reached out to Frank Malfitano, who runs the Jazz Fest every year, and has booked legends such as B.B. King and Aretha Franklin. We also reached out to the Syracuse Symphony Orchestra, which had recently suffered a serious blow to their funding. We also considered reaching out to many different culturally diverse dance groups in East Syracuse. Through our research and our contacts, we realized that a lot of these groups were all faced with adversity of the city: in an incredibly industrialized community, music and the arts were not met with grace. This was a story that was seen, unfortunately, with all of these groups.

We also reached out to Carol Thoryk-O’Leary, one of the members of the Syracuse Area Music Awards (SAMMY) panel, who also used to work in advertising for 95x. We talked for two hours about what the past 30 years in Syracuse was like for the music industry in the area. She discussed the different radio stations – such as the WOLF – and the different venues, including the Lost Horizon. She described how the Lost Horizon also had another venue right next to it – the aforementioned strip club– only when it was a rock venue it was merely called The Paradise.

With Carol, Crystal and I were able to attend the SAMMY’s nominee press conference. There we met many of the key players of the local Syracuse music scene, including many archival historians and deejays, including Scott Sterling, Ron Wray, Johnny Moleski and Mike Donohue. We also did a pre-interview with Mike Featherstone of The Werks, a band being honored at the year’s SAMMY Awards. We talked to a lot of people about the SAMMY’s, the Syracuse music scene, and, with Carol’s advice, about the Lost Horizon. Carol had suggested

that we ask specifically about the Lost because it had been such an influence for a lot of the bands that were being honored. By attending this event, we realized the scope of what we were demanding from ourselves with this project.

After talking to Professor Quin about honing our ideas, we decided that the best course of action would be to focus on the place that was giving us the richest source of information. We looked at every place and every person that we had reached out to, and, while every story had its own enticements and its own valid reasons for why it would be a good piece to focus on, we ultimately decided to focus on the Lost Horizon, considering that we had talked to many people that had a personal connection with the venue and that I had already developed a relationship with UpstateShows and with the club by filming there.

From there, we had to decide out of our list of contacts to whom we were going to reach and follow up with, and what their role would be within the context of our project. While we reached out to dozens of people, not everyone responded or was able to follow through with their promises. Regardless, we pressed onward. Having a long list of potentials was worlds different from what I had tried to achieve on my own and away from campus, no less.

Through the list of people we contacted, we were able to successfully recruit five sources to be our interview subjects. We also were able to find people to help us give contacts and archival photos for the project. The interview subjects that we had managed to contact were Dave Rezak, Scott Sterling, Chuck Chao, Ulf Oesterle and Scott Dixon. Rezak, Chao and Oesterle were all involved with booking shows at the Lost at different points in the venue's history. Both Rezak and Oesterle are now professors in the Bandier Program at Setnor. Scott Sterling was a talent manager and also worked in the Lost in a variety of different positions, including sound mixer for bands such as the Red Hot Chili Peppers. Scott Dixon is the current

manager for the Lost Horizon and also had been going to the club ever since his early teens. When we locked down our contacts, we then went to them and conducted pre-interviews. When we talked to Oesterle and Rezak, we stopped by their offices and were able to have very conversational talks about the Lost Horizon and how they related to the venue.

When the Syracuse Area Music Awards were presented this year, the team that I work with on Orange Television Network, Loud & Clear, decided to cover the event. There, I was able to conduct a pre-interview with Scott Sterling. At the Hall of Fame awards, people were mingling, and we were able to talk to Scott for a few minutes about how the Lost had influenced his career. Chao was also at the Hall of Fame, and we spoke to him as well.

Scott Dixon, the last piece of the Lost Horizon puzzle, was the hardest interviewee to track down. He is an incredibly hard-working and busy individual, as he also has a radio show at 95x that he runs, called “Locals Only,” in addition to managing the bar and venue. Also, unfortunately, he has had to deal with a number of health issues in recent years, so sometimes he is unavailable for everyone trying to reach out to him, due to recoveries.

In March, however, we were able to speak to him at the Lost as part of a pre-interview. There, we talked to him for an hour and a half about his experiences, ever since he was thirteen, with the Lost and with music. He allowed himself to get personal and emotional with the content without its ever feeling forced or fake – here was the current life and soul of the Lost Horizon and local Syracuse music. Unfortunately, due to technical problems and health issues, we were not able to get the interview that we wanted.

After the pre-interviews, we then started our production schedule for March.

There were two different shooting elements of production to the documentary. We wanted to showcase the club for its history and its current activity in the community. One

element was the interview. After thinking of the different shots that we could compose within the Lost or within offices, we decided that the most visually appealing would be putting our interview subjects in the green screen studio in the Dick Clark Studios. I was familiar with the space already because I had been working on a show for the Orange Television Network since September. Even though I was the co-host for that show, I was able to remember the different cameras and techniques used for the space.

We still required outside help, however, for setting up everything. After troubleshooting with a few different cameras, we decided that the Sony NX5 would be the interview camera. We had Shamira Purifoy (another graduate student) help shoot a few of the interviews. Andy Robinson of Orange Television Network and adjunct professors Neil Coffey and Jason Kohlbrenner helped out with sound, camera work, access and lighting within the studio. For audio, we used Lavalier microphones.

The other element to the documentary was filming the venue. We decided to focus on the venue when it was at its most lively, its most representative of the live music scene. The first concert that we collaboratively shot was the Flyleaf concert. This concert filming, more than anything, was a trial run.

We used this time to get good footage, but we also used it as a means to get a feel for effectively capturing the space and the venue. Again, the pit was filled with the moshing teenagers.

We used the Sony NX5 as our standard wide shot, but because of the nature of the club, we had to position it to the side. We both used our personal cameras as well. My camera is a Nikon 5300 DSLR and Crystals' camera is a Canon T3i Rebel. We used a directional

microphone on the camera, knowing that once we had made contact with bands for a later concert, we would be able to get the feed from the board.

The first concert coverage experience allowed us to know how to be completely set up for the Menzingers show in late March. We had Shamira help film again. We set up a Go-Pro camera to take a time-lapse video of the pit, but unfortunately the technology failed midway through the concert. We had a NX5 camera set up again, and we had three DSLRs as B-roll coverage. The footage from this concert was what we were looking for.

As far as audio went, we were able to contact the local bands that were playing that night through Oesterle who had booked them.

We talked to the crew once we got there; I plugged my USB into the port in the mixing soundboard, and the result was clean audio. The last element of production was attaining archival photos. Mike Donohue provided us with access to his Facebook page, so we would have photos from the 1970s in our film.

The last step in the process was post-production. We established a workflow that started with transcribing the interviews, importing all of the media, sequencing out the interviews, sequencing out the shots and then combining everything. We decided to use Final Cut Pro, as it was the most translatable program for both of our needs.

The short film was the work of a vision I had two years ago, when I had decided to start to look into records.

Now, after dozens of record stores, concert venues and hours of work later, we have created a product that exemplifies free music, local talent, and the persistence to keep pressing onward.

## Sources Consulted

Credits:

In Order Of Appearance:

Scott Sterling

Ulf Oesterle

Chuck Chao

Dave Rezak

Produced, Written and Directed by:

Crystal Williams and Claire Dunderman

Filmed by:

Crystal Williams, Claire Dunderman and Shamira Purifoy

Edited by:

Crystal Williams and Claire Dunderman

Thanks to:

The Lost Horizon

The Orange Television Network

The Newhouse School

The Cage



Neil Coffey

Andrew Robinson

Jason Kohlbrenner

Patrick MacDougell

Carol Thoryk-O'Leary

Mike Jachles

Mike Donohue

Kristin O'Leary

The SAMMYs

Doug Quin

Tucker Burke

An Advanced Audio Production